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in metal, a piece or block of lead sufficiently thick to give sufficient resistance to the blows of the punch. Having procured a piece of sheet brass sufficiently large for whatever purpose it is designed, say a scone or a panel for a cabinet door, draw or transfer the design on thin sheet brass, then place it on the lead block, and begin with the tracer and hammer to mark the outline of the design, which must not be done too energetically at first, but gone over several times, until the pattern is sufficiently distinct. Then begin with a large and flat-pointed punch to hammer the brass away from the design, being careful not to hammer too hard, and make holes in the metal. By cautious working the design will gradually come into bold relief, the background being finally worked by smaller punches to a roughish groundwork, as in wood-carving. (2) After some experience in thin brass, thicker may be used, and the design made bolder by pushing it out from the reverse side. To do this the brass must be placed face down in a bed of prepared pitch, which, when hard, yields sufficiently to the blows of the punch. This work, however, is hardly suitable for lady amateurs.

#### ETCHING ON GLASS AND METAL.

F. A. F., Boston.—(1) Glass is etched by hydrofluoric acid gas or liquid hydrofluoric acid, i.e., solution of the gas in water. The former in contact with glass produces a rough surface, as on ground glass; while the latter ordinarily leaves the surface clear. The gas is prepared by mixing together finely-powdered fluorspar, calcium fluoride, three parts, and two parts of strong sulphuric acid, in a shallow leaden dish, and applying a very gentle heat. The plates to be etched may be placed over the dish. The operation should be conducted under a hood or in the open air, to avoid inhaling the pernicious fumes. The plates are prepared by coating them while warm with wax or paraffine, through which to the surface of the glass the design is cut with suitable graving. In preparing the liquid acid, the mixture of spar and oil of vitriol is placed in a leaden or platinum retort, which is heated, and the gas given off is conducted into a leaden bottle, partly filled with water, which absorbs it. In contact with the flesh, the acid produces stubborn sores. (2) The metals are usually etched with diluted nitric acid, or nitre and sulphuric acid, or sulphate of copper and salt, or hydrochloric acid and chlorate of potash.

#### EMBOSSSED GILDING FOR ILLUMINATING.

DOMINGO, Boston.—In the embellishment of manuscripts this is done with shell gold tempered with gum water; or the characters may be drawn with a milky solution of gum ammanum made in water, and gold leaf applied upon them when almost dry; they may again be sufficiently moistened for receiving the gold by breathing on them. Letters raised from the surface, if paper or parchment in the manner of embossed work, such as are seen on ancient manuscripts, may be formed either by friction on a proper body with a solid piece of gold, or by leaf gold. The former method is practised by tempering pulverizer's crystal with strong gum water, and with this paste forming the letters; when they are dry they are rubbed with a piece of solid gold as in polishing, and the letters will appear as if gilt with burnished gold. The letters are formed with an embossed figure, either of the separate letters or of whole words cut in steel, and each letter of these stamps when they are used is oiled evenly with a feather. Then fill these concave letters with the above paste, and strike the stamps in a perpendicular direction on the paper or vellum laid on sheets of soft paper. When the embossed letters are formed with leaf gold, the following or a similar composition must be used: Thicken beaten whites of eggs with as much vermilion as is necessary to give them the consistency of paste; use the stamps as before, and when the letters are dry moisten them by a small pencil with strong gum water, and when this is almost dry cover the letters with leaf gold, pressing it close to every part of them with cotton-wool; when dry, burnish.

#### THE CHARVET COLLECTION OF GLASS.

INQUIRER, New York.—(1) We have received the following reply from our Paris correspondent to your inquiry, which we referred to him, as to the actual price paid for the Charvet collection of antique glass, presented to the Metropolitan Museum of Art: "So far as I can find out the price paid to Charvet for his collection, about which you asked me, was 75,000f." (2) The Becherel sale in Paris began Nov. 26th ult.

#### HINTS TO A NOVICE IN WATER COLORS.

W., Fort Laramie.—(1) In water-color painting, it opaque colors are used, transparent washes cannot be put on over the opaque with satisfactory effect. If transparent washes are used, they should be put on first. (2) To soften the edges of a tint when dry, simply take a brush full of water and moisten the edge; it may then be blended with ease. (3) Papier maché plaques are not desirable for water colors, though they are sometimes used for that purpose. It would be well to lay on a coating of Chinese white before painting. The papier maché plaques are much better adapted to painting in oil colors, but even then they should be prepared, before painting, with a thick coating of light gray, warm in tone, which should be scraped down and oiled out before proceeding to lay in the color. (4) To prevent colors from peeling off, mix them with a little black or white; this gives body to them. Such colors were never intended to be used alone.

#### CRAYON PORTRAITURE.

SIR: Will you describe more fully than in June, 1883, the process of crayon portraiture? I wish to know how to stipple and hatch, and how the flesh texture is made to look as if brought up to small black points. PORTRAITURE, N. Y.

ANSWER.—Stippling, in crayon drawing, is an old-fashioned process which is not used by modern artists, and consists merely of working in a series of little dots made by a sharp-pointed crayon. In modern crayon drawings the appearance of small black points in the texture is produced by the rough surface of the paper which is used. The papers "Ingres" and "Michelet" are excellent for this purpose. The "eggshell paper" also has a texture which gives very much the appearance mentioned. "Hatching" is merely the crossing and re-crossing of lines in different directions, used for shading, principally in pen-and-ink and pencil drawings, though this method is sometimes applied to crayon, especially when drawings are made for reproduction, as then the stump cannot be used. There are no more explicit directions possible than have been already given; practice and experience alone can supply the rest.

#### SUNDRY QUERIES ANSWERED.

A. S., Napa City, Cal.—Pastel paintings are not fixed; it is not considered necessary, as such pictures should be framed immediately.

MAHL-STICK, Toledo.—(1) Gilded canvas, so far as we can learn, is not sold by American artist-material dealers. The gilding in decoration is generally done after the design has

been painted on the canvas. (2) Nelson's gelatine, used to remove greasiness of material to be painted on—such as terra-cotta—may be had at photographers' supply houses. (3) Roberson's medium for oil colors is sold by most dealers in artists' materials. So also is Siccatis de Courtrai, which is a drier for oil colors.

J. C. H., Sandy Ridge, Pa.—Tools for modelling in clay can be procured at Ulrich's, Fourth Avenue and Twelfth Street, New York. The cost is regulated by the quality and quantity of the tools bought. The best way is to send for a price-list, and select what you need.

J. M. C., Utica, N. Y.—Charles Volkmar has rendered it unnecessary for persons seeking instruction to make the several hours' weary journey to his pottery in Tremont. He leaves the pottery in charge of an assistant, and has opened a studio at 145 West Fifty-fifth Street, where he gives lessons in "Limoges" or underglaze pottery decoration.

PIERRETTE, Madison Ave.—We can hardly meet your request better than by giving the accompanying illustration



LOUIS QUINZE FANCY COSTUMES.

PUBLISHED FOR PIERRETTE, MADISON AVENUE.

from Adolphe Jullien's "Histoire du Costume au Théâtre," a pen drawing by Boquet of a pas de deux danced in the latter part of the reign of Louis XV.

## New Publications.

#### LONGFELLOW'S "MICHAEL ANGELO."

MICHAEL ANGELO. By Henry Wadsworth Longfellow. Boston: Houghton, Mifflin & Co.—We do not feel called upon to criticise Longfellow's posthumous dramatic poem, nor to point out how curious and how one-sided was the appreciation of the great masters of painting, which formed part of that Boston culture of the last generation, of which we are still occasionally reminded by the publication of books like the present. But this is illustrated by several young artists who have caught the spirit, not exactly of the book, but, in some degree, of the great man with whom it deals, or, at the least, of his country and time. It is usual, in the case of costly illustrated books, for the pictures to overshadow the text in appearance, and it is, generally speaking, an argument against this class of books that they do so, but it is an argument that does not hold good in this instance, for here the pictures will bear looking at oftener than the text will bear reading. We must not be taken as even hinting that Longfellow's reputation as a poet is not well founded. Therefore, what we have said about these illustrations is very high praise.

Walter Shirlaw's hand is the strongest concerned in them, and his compositions are such as his friends will be glad to see. They are full of splendid vitality and of a passion which is quite Italian in its warmth and force. His full-page drawing of Cellini at the furnace is one of the best things, in this line, that he has done. The energetic figure of the master, thrown against a background of gloom and luminous smoke, is extremely well conceived. The bold foreshortening of his arms, and the indications of muscular action in those of the accompanying figures, show that he has lost nothing of his old skill nor of his delight in conquering difficulties. His death-bed of Vittoria Colonna is quite different in feeling and composition, yet quite as good. Here the passion is that of grief, but it is expressed none the less intensely. In the drawing of Vittoria and Julia Gonzaga on the castle terrace, he gives us simply two beautiful women under an Italian sky. It is a poem of life.

Frank D. Millet shows imagination in some of his drawings, though, compared with Mr. Shirlaw's, they are tame and wooden, and compared with Mr. Millet's own work in oils, incorrect and ungraceful. Still, his sketch of the meeting of Michael Angelo, Vittoria Colonna, and others in the chapel of San Silvestro is impressive, and, after awhile, becomes pleasing to the eye. There are two good drawings by Hovenden and two or three views by Mr. Turner.

The half titles and other ornamental work have been done by an artist who has as completely identified himself with the decorative designers of the Renaissance as it is possible for an American who has never been in Italy to do. Few who have been there could do anything like S. L. Smith's beautiful design for

the finis. The portraits in the illustrations are all from authentic sources. That of Michael Angelo, which forms the frontispiece, is a masterly piece of wood-engraving by Kruehl.

#### AMERICAN ETCHINGS.

ORIGINAL ETCHINGS BY AMERICAN ARTISTS. New York: Cassell & Co.—Here is a new thing under the sun—a book of original etchings by Americans, with introduction and critical and biographical notices by one who thoroughly understands the subject—S. R. Koehler. Some pragmatical people have objected that the editor and seven or eight of the twenty artists were not born here, and, therefore, are not Americans; but we rather hold that whoever lives here and wishes to be known as an American is an American.

The best of these etchings is by the most recently Americanized of the etchers, Mr. Gauguin. It is done from his painting of the "Violin Player." The subject is that of a man seated on his trunk in a bare room and "driving dull care away" with the strains of his fiddle. There is little to find fault with in this etch-

ing, save the heaviness of the hand and arm that hold the bow and which arm, by the way, is the left, the etching not having been reversed. The touch is light, delicate, spiritual. The composition is simple as can be, but because of the clever pose and the fine management of light and shade and local color it is rich enough to be very interesting. It is an etching of the sort that connoisseurs become attached to.

Mr. Dielman, another foreign-born American, has produced the etching which will be most liked by those who are not connoisseurs. It represents two New York street Arabs engaged in a game of "morra" or knuckle-bone. We know of an undoubtedly American artist who has, all his life, been painting this kind of subject, but it is not too much to say that Mr. Dielman leaves him many miles in the rear. Mr. Dielman's etching is as finished as a steel-engraving, and might, at first sight, be taken for one. He uses his needle and his acid bath in a strictly legitimate manner, but, although the results which he obtains are excellent, they are not those which are best suited to etching. In this matter we quarrel with Mr. Koehler for making little of the difference between pure etching, like that of Mr. Gauguin, and etching which partakes of the character of another art, like Mr. Dielman's or Mrs. M. N. Moran's. The latter is a fine twilight study, apparently done in the manner of Turner's "Liber Studiorum" plates, that is, mainly in mezzotint. On the other hand, these three plates mark the extremes of technique which it is allowable to bring together under the general name of etching, and their presence in the volume would, for that reason, be desirable, even if they were not, in themselves, all three of them, charming.

A very good etching is Mr. Pennell's "Ponte Vecchio," the old bridge on the Arno ridden by quaint old houses. Better, if anything, is Mr. Platt's view on the Thames, with canal boats in the foreground. It was bold to compete with Mr. Haden in his own domain, but Mr. Platt has come out of the contest fairly successful. We have often wondered whether it is not some fatality in the initial letter which they have in common that has made three of our best young etchers take to the water like young ducks. We have just mentioned Mr. Pennell and Mr. Platt. Here is also Mr. Parrish, with, as usual, a watery subject, "Gloucester Harbor," from the picture by William M. Hunt. It is very well done. Space fails us in which to speak of Mr. Farrar's November landscape, Mr. Wood's humorous etching of a sick negro wrapped up in his bed-quilt measuring out his dose of medicine, Mr. Cole's landscape and cattle, Mr. Coleman's Venetian scene, and other excellent works included in this volume. Mr. Koehler's remarks on the several etchings are judicious and instructive.

#### JAPANESE LIFE AND ART.

THE WONDERFUL CITY OF TOKIO. THE BEAR WORSHIPPERS OF YEZO. By Edward Greey. Boston: Lee & Shepard.—Tokio, the new official name of Yedo, means the same as Kioto, eastern capital, the order of the syllables being reversed. Kioto is now called Saikio or western capital. Edward Greey has spent much time in Tokio and elsewhere in Japan; and being able to speak and write the language, and being free from the supercilious snobbery of most English-speaking travellers in the East, he has been enabled by the extent of his observations to write an account of the present Japanese metropolis, which is as instructive even to the adult reader as it is enter-

taining to the boys and girls for whom it was written. The book purports to be an account of the excursions in and around Tokio of the members of an American family domiciled there and of their Japanese friend, Dr. Oto Nambo. The latter is a good type of young Japan, evidently studied from the life, possessing all the ancient Japanese politeness and kindness of disposition along with the modern progressiveness and anxiety to become civilized after the Caucasian pattern. We are introduced to Dr. Nambo's parents and young lady cousin, and to one of his patients, who has become cured of his complaint, although, as a dutiful son, he has felt himself bound to give the doctor's medicine to his aged mother, in the belief that it will lengthen her days, instead of using it himself. We are told how India ink is made, and lacquer, and paper fans, and pottery ware, and are shown through a Japanese dry-goods warehouse and made acquainted with a delightful lot of jugglers, story-tellers, geishas, street-singers and peddlers and mountebanks of every description. There are life-like representations of all these people and many others—fishermen, gods, stone-cutters, legendary heroes, policemen, fabulous animals, and curly-tailed puppies—most of them drawn by a Japanese artist of wonderful versatility. Not the least interesting thing about the book is the series of quotations from Japanese authors, which are placed at the heads of the chapters.

In Mr. Greey's latest book, "The Bear Worshippers," this feature is retained. The Japanese illustrations are as good as in the other volume and, if anything, funnier and more interesting. There are several tribes in the island of Yezo not Japanese, but related perhaps to our Alaskans and to the inhabitants of north-eastern Siberia. They are, however, under Japanese rule. Chief of these is the Aino people, a very hairy race who hunt, eat, and worship the bear. A government mission takes Dr. Nambo and his friends among them, and gives Mr. Greey and his artistic co-laborer an opportunity to describe and depict them, their dwellings, occupations, and ceremonies. We have them fishing, hunting, dancing, drinking saké, their bushy hair and eyebrows and enormous whiskers adorning almost every page. From Yezo the party proceeds to Saghalien, where besides more Ainors they meet with Samolenkos, Colletskes, Orokos and Santans, the patterns on whose garments and domestic utensils, as pictured, are alone worth the price of the book.

#### AN INFANT ARTIST.

A LITTLE GIRL AMONG THE OLD MASTERS. With Introduction and Comment by W. D. Howells. Boston: James R. Osgood & Co.—This business of publishing sketches, verses, sayings and doings of children is very much overdone. We hope it may come to an end with this volume, because this is the best that can be looked for. The drawings have a certain infantile grace and naïveté, and have an interest as being the first successful attempt of a nineteenth century person to compose pictures in the manner of the early Italian masters. It would be well if the many grown-up artists who, with much greater skill, essay the same experiment, would buy the book and take its lesson to heart. They may draw better than this little girl, but she comes nearer to Botticelli and Fra Angelico and the rest of them than they can. It is easy enough to admire the work of a past age, but it is a different thing to be inspired by the thoughts and feelings that inspired it. In the case of these Pre-Raphaelites, a child can get at their true inwardness better than even Mr. Ruskin or Mr. Burne-Jones.

#### THE CENTURY AND ST. NICHOLAS.

FOR about two years past The Century has been making great progress in its literary department, so that the illus-

trations are no longer its most important feature; but they are, nevertheless, as good as they ever were, if not a trifle better. In the two handsome volumes before us of the past year, we think that the engraving shows a decided improvement. There are fewer attempts at imitating or interpreting the other graphic arts, a work which is much better done by the several kinds of actinic or photographic engraving now so much in use for the purpose. But the engravers have not lost the richness which their practice in out-of-the-way paths has gained for them. Look at the illustrations to the articles on "Living English Sculptors," "Old and New Roses," "Out-door Industries in Southern California," and others, and at the numerous portraits for proof. The height to which The Century has so quickly risen as a literary magazine is shown by a novel like "The Breadwinners;" by critical essays such as those on "Carlyle," by John Burroughs, and on "The Native Element in American Fiction," by James Herbert Morse; by political and historical articles like James Bryce's "England and Ireland," and Edward Eggleston's "The Aborigines and the Colonists;" and by genuinely humorous contributions like Joel Chandler Harris's "Nights with Uncle Remus."

The kind of talent which goes to the making of a children's magazine we never could quite comprehend. We see the result of it, though, in the two fine volumes of St. Nicholas for 1883, bound in red and black and gold, and very handsomely illustrated. Looking through them, it slowly dawns upon us that St. Nicholas and other publications of the kind are managed upon the same principle which is followed in the bazaars and notion-stores of Fourteenth and Twenty-third streets and Sixth Avenue; that is, they contain everything which is neither too useful nor too useless nor too difficult for the average woman to understand. There is very little that is either childish or child-like in them—hardly anything that reminds one of Hans Christian Andersen or Madame Perrault; but they seem to contain an epitome of the world from a school-mistress' point of view. This, of course, is not a bad thing in its way; and, if the children like it, we hope it may do them good. We rather believe, though, that St. Nicholas is read chiefly by their maiden aunts or their grandmothers, who cram from its pages in order to be able to supply the infantile demand for stories and miscellaneous information. If a little girl, for instance, should want to know how to build and manage a catamaran, or if baby needs to be impressed with the great fact that the world does not owe it a living, the process or the arguments can be learned out of St. Nicholas. A proper regard for the poor is taught in it by a poem on the Fresh Air Fund, and due respect toward the rich by an account of Mr. Vanderbilt's imported windows. The rights of capital are set forth in a story, "How Johnny's Men went on a Strike," and the dignity of labor is inculcated by minute directions how to make dolls' houses. In fact, St. Nicholas is a treasure for well-intentioned grandparents, whose education has been neglected, and who have not kept themselves informed about the scientific and other achievements of the age.

#### LITERARY NOTES.

THE English children's magazines are confessedly inferior to our American St. Nicholas and Wide Awake, but the annual volume of Cassell & Co.'s Young Folks, in its handsome colored cover, will, nevertheless, prove a welcome addition to the library of any intelligent boy or girl.

AMONG the Christmas books and fancies which reached us too late for notice in our last number, nothing pleased us more than the Flower-Song Series, edited and designed by Susan B. Skelding, brought out by White, Stokes & Allen. There are three booklets in the set: The Song of Flowers, con-

taining standard poems on garden flowers, with well-executed plates of every flower described; Maple Leaves and Golden Rod, described in verse (printed in fac-simile) by T. B. Aldrich and John G. Whittier; and A Handful of Blossoms, favorite poems on wild flowers, with a fac-simile of the writing of Mary Mapes Dodge.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 317.—Suggestions for valentine card decoration.

PLATE 318.—Four simple designs for hammered brass work.

PLATE 319 gives the last four of a series of sixteen doily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors.

PLATE 320 is a conventional peacock design, from the South Kensington School, for a blotter or portfolio cover, to be done on fine kid in natural colors, or in gold on satin.

PLATE 321.—Design for a dessert plate. See page 69.

PLATE 322.—Designs for sketching on linen.

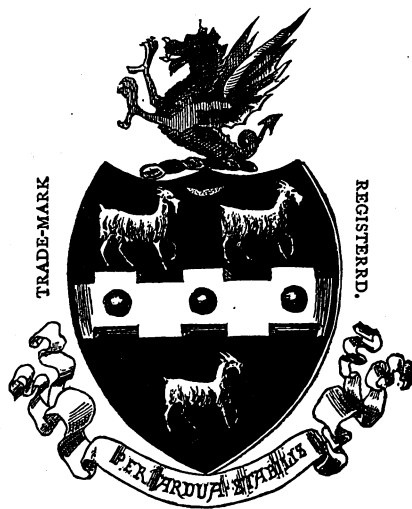
PLATE 323.—Design for wood-carving on a panel—"Marigold"—by Benn Pitman.

PLATE 324.—Design of a repoussé leather hanging, French eighteenth century work of the time of the Regency.

PLATE 325.—Design for a plaque. See page 69.

PLATE 326.—Design for a plaque. This charming head may be painted in oil on canvas as a panel, and would also be very appropriate for the centre piece of a single screen set in carved wood. If preferred, the head may be reduced in size and used for a plaque or other decoration. The directions given here are for painting it in oil on canvas. The scheme of color to be observed is as follows: Background, olive green leaves upon gold ground. Hair, rich auburn or reddish brown; complexion of an ivory tone of white, called by the French artists "mat," with very little color in the cheeks; lips, deep red; eyes, brown, not too dark. Drapery, very pale delicate blue, with a little of the white undergarment showing against the neck on one side. One white sleeve in shadow is also seen. To paint the leaves of the background use terre-verte, burnt-Sienna, yellow-ochre, ivory-black and white, with a little Antwerp-blue in the deepest tones. Put the leaves in simply, with very little detail, and do not make them too rich in tone. When the leaves are carefully drawn and painted, put in the gold behind them with Bessemer's gold paint. Use bone-brown, burnt-Sienna, yellow-ochre, black, cobalt, and white for the hair; black, bone-brown and burnt-Sienna for the shadows; black, cobalt, burnt-Sienna and white in the half-tints; yellow-ochre, white, burnt-Sienna and black for the high lights. For the complexion use yellow-ochre, light-red, vermilion, madder-lake, raw-umber, ivory-black and cobalt, adding a little burnt-Sienna only in the shadows. Paint the mouth with white madder-lake, vermilion, raw-umber, yellow-ochre, and ivory-black, and a very little cobalt. For the blue drapery use Antwerp-blue, light-cadmium, madder-lake, raw-umber, burnt-Sienna, and ivory-black. Make this very warm and delicate in tone. When the painting is finished and dry varnish with French retouching varnish. The gold, however, must not be varnished.

PLATE 327.—Design for a plaque. See page 69.



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From DEMOREST'S MAGAZINE FOR OCTOBER.

Velvet is in extraordinary demand this season, and to supply the wants of those who cannot afford silk velvet... this year has been brought out a new make of velveteen, as a fine substitute for the famous Genoa velvet, which it resembles in appearance, thickness of surface, closeness and depth of pile, and purity of color. This new make of velveteen is called the "Baveno," and we advise ladies who intend to purchase velveteen suits, jackets, or dresses, to order the "Baveno."

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